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DANCING STAR MAGAZINE
"The Dance Digest"

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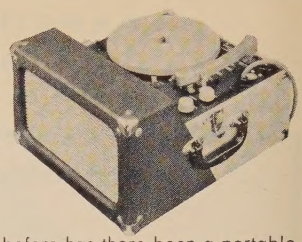

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THE MAN THEY CALLED 'Mr. Dance Music' — GLENN MILLER

by Ivy Benson

I HAVE been piecing the Glenn Miller story together ever since I met Glenn in a steel auditorium 'somewhere in England' in 1944. Long before that I had been boasting a complete collection of his discs—and I still have a set of French ABC and American V-discs given me by Miller.

But the story starts, perhaps, with his first orchestra which he formed in 1935. Berthed under his baton he had Bunny Berigan and Charlie Spivac on trumpets; Eddie Miller on tenor sax; Fred Prospero and Nick Prosan, violins; Dave Kaplan, bass; Ray Bauduc, drums; Claude Thornhill in the piano chair, and on trombone, of course, Glenn Miller!

1905

Singularly enough, in this country of record company deletions, where the best go first, there are two examples of this first group available. On Brunswick the Miller composition 'Solo Hop' is to be found, backed by 'In a Little Spanish Town'.

Here, however, I must throw on the brake and go back to the beginning of beginnings.

Somewhere in the state of Iowa lies a township by the name of Clarindo and in 1905 it staked a claim to fame as the birthplace of Glenn Miller. I won't swear to the legend that he was born with a silver-plated horn in his mouth, but at an early age he received a rather-the-worse-for-wear trombone for doing errands. A better instrument came later, and when graduation rolled around at seventeen, Glenn was in good enough form to join a Wyoming orchestra.

This proved to be, in the language of 'Variety', a 'cold turkey', however, and he left to enrol in Colorado University. During his course at the University he covered expenses by playing in various combinations including one in a Denver hotel, led by Boyd Senter.

In 1939 Glenn was broadcasting 40 shows every month, and having his discs issued weekly. A date with the Pennsylvania Hotel and a commercial radio contract followed. One unequalled week the band was scheduled to play 36 theatre shows, three broadcasts, 12 dance sessions and wax 12 numbers for the Bluebird label !

Forty-five thousand dollars was their payment for this one week !

The following year Glenn travelled west for California and appeared in ' Sun Valley Serenade ' and followed this with ' Orchestra Wives ' in which most of the musicians had acting parts in addition to playing hits such as ' Bugle Call Rag ', ' Kalamazoo ' and 'At Last '.

War came, Miller went. Though over the age limit Glenn became a Captain, and in the U.S. Army Air Force formed the ' Band of the A.E.F.' Here was an opportunity to fulfill the dreams of any musician, and Glenn made the most of it. From the small groups then existing within the Army, Glenn unearthed friends of the calibre of Ray McKinley, Mel Powell, Gerry Gray and Peanuts Hucko. Months of rehearsal, army camp stands and airings culminated in Glenn's arrival with the orchestra in London where I met him.

This was early in 1944. With a consistent personnel berthed under him, Glenn created the finest dance orchestra we have ever heard, and a host of fine shows.

Who can forget those early ' Swing Shifts ' of drummer Ray McKinley ; ' Strings With Wings ' ; the Miller String Section in a class unparalleled ; the Johnny Desmond Show ; or Mel Powell's ' Uptown Hall ' ?

By this time Don Hayes, Miller's pre-war manager, was, having been drafted, again with the band and it was he who had to tell the band of tragedy.

1944

The December 1944 story of Glenn's take-off in bad weather in a cross-Channel flight is now history.

Don Haynes said ' Goodbye ' and three days later he and the band found there would never be a ' Hullo ' again, for Glenn was ' Officially missing '.

Ray McKinley took the band through the months which followed.

From here on, our accent is Western, and our name is Tex Beneke. We had better start when Beneke had his first youthful band touring the South-west from which he graduated to a place in the Billy Rose Revue. While with Billy Rose he made a deep impression upon Gene Krupa who was also in the show. Gene mentioned Beneke to Glenn Miller, at that time in the midst of plans, and Glenn wired for the saxist from Texas to come New York-wards.

A fortnight later and Beneke was in the real beginnings of his career.

From that day on Tex was an integral part of the Miller Band, and it was Glenn's desire to launch him with a band of his own after the war.

At the war's end, Don Haynes, Miller's manager, did the logical thing in turning the baton over to Tex until Glenn turned up.

But Beneke, even if a nominated successor, could claim no monopoly in Miller manner music ! Very quickly into the field came Jerry Gray—I mentioned Jerry before when he joined Miller as arranger from Artie Shaw—Ralph Flannagan and Ray McKinley.

— Until Now

Flannagan has come out on top with his Miller-styled work such as ' Hot Toddy ', whilst Beneke, trading perhaps too much on old Miller arrangements, has dimmed out of the ballroom stakes.

Jerry Gray's band is now backing Bob Crosby's ' Club 15 ' radio show and working some neat sales on records. And all this from the ideal that was Glenn Miller's—play smooth for dancers but keep your listeners with interesting ideas.

Miller played for dancing, but he had no metallic metronome on the stand. That's why his is still the unbeatable music for dancing.

The man they called ' Mr. Dance Music ' hasn't relinquished his title yet.

In the middle Twenties, Glenn joined up with the Ben Pollack group which also bred Harry James, Gene Krupa, Benny Goodman and other contemporaries of Miller. With Ben Pollack he mixed playing trombone and arranging for the band.

He stayed with Pollack until they arrived in New York and there Glenn handed in his notice.

Reason? An invitation to join the orchestra berthed in the palatial New York Paramount Theatre.

The band soon moved to Atlantic City, but not with Glenn, who just previously had left for home. During the ensuing years he studied theory and listened to music in and around New York. Pushing his studies, he enlisted Tommy and Jimmy Dorsey to form their joint, though rarely harmonious, orchestra with which he worked. Also during this period he worked for Benny Goodman, The Casa Loma Band, Bix Beiderbecke and Red Nichols. With Nichols he recorded the duet with Jack Teagarden in ' The Sheik '.

All this while he was figuring out his own band and dreaming of its personnel. As he put it once, ' I wanted to actually hear my own ideas, and the only way I could do this was to form my own band '.

1935

So we are back to my first paragraph, in which I spoke of the group he formed.

Unfortunately, in 1935, Glenn found the payroll burden too heavy, and he disbanded. His next job was as arranger to visiting English bandleader, Ray Noble. Glenn formed and stylised Noble's first American orchestra, and was the basis of Ray's success there.

For Ray Noble, Glenn contracted musicians of the calibre of Bud Freeman, Charlie Spivac, Will Bradley and his own recent pianist, Claude Thornhill. While in this group he experimented with the scoring for reeds which was to make him famous.

Here also he thought out his beautiful theme tune ' Moonlight Serenade '.

Trumpeter Charlie Spivac helped Glenn form his second orchestra in 1937. Line-up for this group included Hal McIntyre and Gordon Lee. Tex Beneke, of whom much more later. Brunswick issued two of the numbers recorded by his orchestra, ' Moonlight Bay ' and ' Peg O' My Heart '.

Early in 1938 Glenn, this time through expenses and the illness of his wife (whom, incidentally, he had married in 1931 after a Colorado University romance) disbanded again.

To form his third band later in the same year, he turned down an M.G.M. film contract which goes to prove his unwaning confidence in this, his third attempt!

Artie Shaw's arranger, Gerry Gray, came over to help out with the scoring, and music poll history vacated one of its top spots to pass into a new brand of dance music, and a new starname.

Glenn Miller had arrived!

This Miller band was vastly different from the first. Here were no top-rank ' star ' names, who thought themselves above the whole business. In his first attempt Glenn had used famed musicians but had found to his cost that great individuals just did not make for great groups, for this was one of the reasons for the break-up. The men in the first band, to quote Glenn himself, ' Refused to listen to reason and would not take orders. They scoffed at co-operation and came late for rehearsals '.

So this time Miller looked down from the starry heavens and chose youngsters of character and musicianship, who would listen, co-operate and play!

1939

Soon the Glenn Miller brand of dance music was a nation-wide rave, for its coast-to-coast airings and its Bluebird recordings featuring Tex Beneke, Ray Eberle, Marion Hutton and the famed vocalising of the Modernairs.

MANHATTAN DANSE PAS

by Scotti D'Arcy

The Dance Center of the YM-YWHA April 21st at the Theresa L. Kaufmann Auditorium presented Valerie Bettis in a program of Dance Theatre with Duncan Noble, J. C. McCord and Beverlee Bozeman. The program consisted of three numbers: one premiere and two revivals. The premiere number was presented first, **Circa '56** which was, I suppose, intended to express approximation generally associated with the present year yet there seemed to be a lack of absolute certainty. Stravinsky's **Ebony Concerto** was superbly arranged and played by Bernardo Segall and the Bettis creative power was present. Miss Bettis and Company danced well but not even a Warren Blender could have consummated the music, choreography and dancing. The second number was a revival of **The Desperate Heart** which presented the artistry of the Valerie Bettis we know. The purple ,scarlet and pink gown created for Miss Bettis by Consuela Gana against the black curtain was a perfect frame for the magnificent dancing of Miss Bettis. Her movements were like enchanted heartbeats rich with the emotional mystic vibrance which is the magic of a Bettis solo. Bernardo Segall's music was excellent. However, we would have preferred to hear John Malcolm Brinnin read his poem **The Desperate Heart.** Ellen Love's reading of the poem sounded much like an amateur Judith Anderson and distracted from the quality of Brinnin's words. The last number was a revision of **Domino Furioso** with script by John Malcolm Brinnin, music by Bernardo Segall and choreography

Nora Kaye

by Valerie Bettis was executed in the highest degree of dance by Duncan Noble, Beverlee Bozeman, J. C. McCord and Miss Bettis. The rushing violence of **Domino Furioso** shrouded by the mask of comedy transported the delicate dove like aguilegia flower into the hands of Harlequin, who is a fantastic demon character who possesses all the pleasures of life dominated by Satan. Harlequin was danced with great skill by Duncan Noble. Pierrot the sad faced buffoon gave J. C. McCord an excellent opportunity and Beverlee Bozeman as the Maid and Columbine's counterpart was never better. The Valerie Bettis narration moved from comedy to ragedy in the grand tradition of drama and the genius of Valerie Bettis dancing Columbine was classic and will be long remembered by the dance devotee.

Ballet Theatre's three week season at the Metropolitan Opera House presented two important premieres. April 25th brought to the fore Agnes de Mille's **"The Rib of Eve"** which was billed as a morality play for reasons best known to the choreographer no

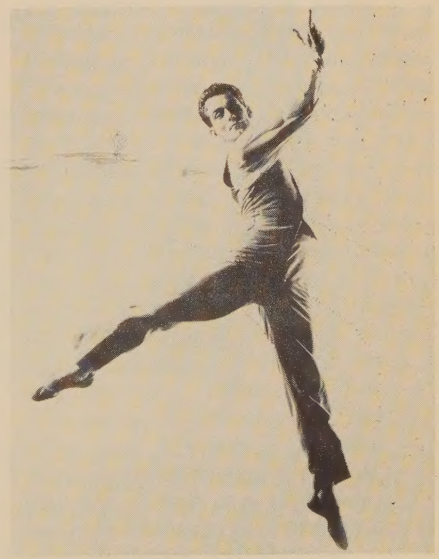
doubt . . . consisted of a group of parties and their consequences. This is by no means a De Mille gem. The striptease, adagio, ballroom, ballet interpretations of the hostess with the most is the real tragedy of the evening for it wastes the talent of Nora Kaye. James Mitchell was the husband, Barbara Lloyd the best friend and a group of strange looking guests completed the ghastly cast. The premise of the whole soiree could easily have been "Is there a psychiatrist in the house?" The second premiere was Antony Tudor's only new work in four years, **"Offenbach In The Underworld"** a fantasy with Nora Kaye, Hugh Laing, John Kriza, Ruth Ann Koesum, Lupe Serrano and Scott Douglas at the helm of the huge cast. This too was disappointing. The principals danced well but the ensemble just missed. The highlight of the ballet was the Can Can it fell short of all the Toulouse Lautrec posters endow. The really beautiful endeavor of Ballet Theatre's current season was "Jardin Aux Lilas" choreographed by Antony Tudor. Nora Kaye, Hugh Laing and Antony Tudor have danced their roles for more than ten years and always thrill their audiences with the anguish and passion of a first performance.

Columbia Artists Management, Inc., has announced under the patronage of His Majesty King Frederik IX of Denmark the Royal Danish Ballet from the Royal Theatre in Copenhagen will give seventeen performances at The Metropolitan Opera House September Sixteenth through the Thirtieth. Robert Zeller wil be the guest conductor in the United States. The Danes will introduce to American audiences ballet works of three centuries. Inge Sand, Kirsten Petersen and Fredbjorn Bjornson danced last summer at Ted Shawn's famed Jacobs Pillow Dance Festival.

Matt Mattox is the show stopper of **The Ziegfeld Follies** opening here May 26th. Robert Cohan is dancing the role of the High Lama in **Shangri-La** musical version of **Lost Horizons** which is headed for Broadway June 6th. Beverlee Bozeman will appear in **The Littlest Revue** scheduled to open at the Phoenix Theatre May 22nd.

We liked very much Emily Coleman's article **Balelrina And Actress, Too** in the Times Magazine Section about Nora Kaye and especially Antony Tudor's statement about Miss Kaye after selecting her for a part in the corps de ballet of **Lilac Garden:** "The way she imbedded herself in the spirit of the thing, the way she worked. It was obvious that she would not fail to get to the top." And in a few short years Miss Kaye has justified his faith by becoming one of Americas greatest Dramatic Ballerinas. Nora Kaye, Hugh Laing and Antony Tudor are off to Japan, June 10th, to participate in the 10th season of the Komaki Ballet.

NBC's Producers Showcase will present **Bloomer Girl** May 28th and Agnes de Mille will adapt her original choreograph for this prize winner.



Hugh Laing

FAREWELL SMOOTH DANCING

by Florence Kolos

On a television show recently the master of ceremonies asked Guy Lombardo, whom I consider the Master of all dance Maestros, how he came to develop his particular style of playing. His answer, which impressed me deeply, was that in his early days of playing dance music, he watched the dancers to gauge whether they were really dancing or merely struggling. Would that more "popular" orchestra leaders took this tip from Master Guy.

One of the biggest problems today confronting those who like smooth ballroom dancing is not the clothes, the price, or a baby-sitter. It is finding an orchestra that plays really danceable music. This, I believe, largely accounts for the present dearth in good ballroom dancing. Tap and ballet dancers **must** have the proper music or they cannot perform. So, too, must ballroom dancers. You cannot do a ballet dance to Chopsticks any more than you can ballroom dance to Beethoven. The modern orchestras seem to make their arrangements to suit **only** themselves, substituting noisy brass for rhythm — and with no regard for the dancer.

This is a matter of grave concern to lovers of smooth ballroom dancing. Is beautiful, graceful dancing passé with this generation, like spats and high-button shoes with the preceding one? Is the present-day trend to hippity-hop-bebop to forever obliterate the intricate twirls and graceful waltzes? There is one thing more incongruous that Mom and Dad trying to waltz to a rock-and-roll tune, as in a popular song, and that is, son and daughter doing bebop to a ballad-like waltz. The survival of smooth dancing depends on orchestras, for a dancer is only as good as the beat of the music will permit him to be.

It is also very noticeable that in nearly all ballroom contests of smooth dancing it is **not** the young people who compete and win the prizes; it is the more mature dancers. Who, then, will carry on in coming years the art of beautiful dancing?

How can we persuade orchestras to play more danceable music? This is the jack-pot question. Only by requesting, patronizing, appreciating and constantly campaigning can dancers hope to overcome the present seeming indifference to their enjoyment. Ballroom and supper club managers must also insist that their orchestras play good dance music. If orchestras could forget their own "crazy beat," solos and exhibitions and observe the dancers more closely they would improve their style of playing, which would increase their own patronage.

One thing is certain: when musicians play the music that "makes you want to dance" they will find countless numbers who "just **love** to dance."

* * *

Editor's Note: If all dance band musicians were required to take a few dance lessons before playing for a dancing public this deplorable ballroom situation might be a different story today.

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

LONDON

◗ The huge Palace-theatre here has become the new ballet centre. Peter Daubeny who began impressarioing at the moderately-sized Cambridge only to find himself forced into the oversized Stoll-theatre, now has found a perfect compromise. I only hope he can continue to book his companies into the Palace.

Playing now is Les Ballets Africains, the Keith Fodeba group which so impressed Paris last year. This first appearance of the company in London created an excitement only comparable to our first sight of Katherine Dunham or Antonio or Roland Petit. An American tour is being negotiated.

◗ After Les Ballets Africains, the reformed Petit company from Paris open at the Palace. Major feature of the very short season will be the new, and typical, Petit ballet to a Simenon plot. But Carmen, Le Loup and Cine-Bijou will again be presented. Jeanmaire will be dancing during the season. Immediately afterwards Daubeny is to present the Hungarian State Dance company.

◗ Although not fully authenticated as I write, it seems probable that an exchange visit between London's Sadler's Wells and Moscow's Bolshoi Ballet will be effected within the next twelve months. I believe this will precede a similar swap between the fabulous Bolshoi and Balanchin's NYCB.

◗ After limited showings, the Russian colour film of the ballet Romeo & Juliet is being presented here at

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Festival-hall. Ulanova, of course, is the principal lure. A strong aperitif to the Bolshoi's visit to Covent Garden . . .

◗ The showcase exhibit to Pavlowa in the London Museum is being advanced this year to a full-scale exhibition commemorating the twenty-fifth anniversary of the dancer's death. This, to be staged in the fall, is being organised by the Assistant Keeper, John Hayes, at the London Museum, Kensington Palace, W8. Any DANCING STAR reader with relevant material which might find a place at the exhibition should write to Mr. Hayes. But no ballet shoes are wanted!

◗ By the way, may I repeat my offer of previous years. any readers proposing to visit London need only write me the dates of their stay and I will mail a list of dance attractions being staged during that period. Address me c/o The Editor or directly at 11 Palace Gate, Kensington, London.

◗ Leonide Massine, visiting London for the first time in several years, revoiced a frequently-stated opinion on Sadler's Wells. "The Sadler's Wells Ballet would be even greater but for its studied exclusion of non-British talent. Who ever heard of coupling artistic expression with a political preachment like 'Buy British'?"
Not quite fair — the Wells include British **colonials,** trained in the companys tied school.

◗ I have just seen the first unedited roughcuts of several 20th Century-Fox films in the new CinemaScope 55. The unqualified brilliance of the colour and, more especially, the definition through this process is quite wonderful. But, technics apart, I can't see any film winning over 'Carousel' this year. For dance interest, at least. The 'Bustin' Out All Over' sequence is a fine example of what screen choreography can be. The harem children number, and the 'Getting To Know'

Galina Ulanova and Yuri Zhdanov as Romeo and Juliet from the filmed version of 'The Ballet of Romeo and Juliet'.

sequence, in 'The King and I' had a 3,400 audience of cinema trade executives cheering. At ten-thirty a.m.!

◗ Stan Kenton, first U. S. orchestra to visit Britain since the 1930s, is packing vast auditoriums here. Four concerts at the Royal Albert Hall in five days alone! Kenton, several of whose compositions have been used for minor ballets, told me he was "seriously interested" in writing a major ballet score. His wife, singer Anna Richards, mentioned that Stan would soon breakup his current aggregation and "devote himself to some creative writing."
Second group to these shores will be the Louis Armstrong band. I doubt, tho, if Satch if interested in **blowing** for ballet. Yet: Bechet did.
The long-established marriage of the RCA - Victor company to Britain's HMV is now in the decree nisi stage. So watch RCA for signs of the very large dance and ballet repertoire now available to them through their new tieup: this time to strong, vigorous British Decca. This label has a dozen continental affiliations and quite an

amount of French contemporary music may now be released via RCA.
Stan Kenton again. Antin Dolin personally choreographed a new, short ballet to a Kenton score for the Monaco gala celebrating the Rainer-Kelly marriage. Festival Ballet will no doubt incorporate this work into their repertoire and I will write about it at that time.
A new firm, Colourama Ltd., has been formed here. It will "specialize in ballet photography in full colour.' Much strength to them—but I doubt whether many ballet magazines can afford to feature full-colour!
Beryl Grey danced at the 'Night of 100 Stars' charity show at the London Palladium. Beryl shared the bill with Winifred Atwell, Howard Keel, Vera Lynn, Margaret Leighton, and complete casts from KISMET and THREEPENNY OPERA. Fonteyn, meanwhile, joined Yvette Chauvire to dance in Monaco.

Briefly

Leslie Caron has opened outoftown in Colette's GIGI . . . Moira Shearer, the 'Red Shoes' ballerina, plays a bitpart in provincial Bristol repertory theatre this week as I write . . . Herbert Von Karajan has become artistic director to the Salzburg Festival . . .

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THE DANCE IN NEW YORK
R. Hasoutra

At the St. James Theater, Brooklyn, the first appearance of the English Ballet Company was extremely interesting. These young dancers are not from England but from English classes! May Newman, the director, is a talented dancer and choreographer as well as teacher of English at Brooklyn College. To make the great classics in literature come alive for her students, she began to act them out in pantomime and later, in dance form. Anthony Tudor, choreographer for the Metropolitan Opera Ballet School, and Virginia Lee, director of Ballet Arts, encouraged her in this venture and after several months work, came this charming performance.

The first number "The Rape of the Lock" was a very free adaptation of Alexander Pope's poem, set to Boccherini's "School of Ballet". In a charming prologue the characters are introduced: the beautiful Belinda, a jealous Rival who plots with the Baron, Ariel and her Slyphs who try to warn Belinda of her danger, but too late! The Baron cuts the lock and there is a delightful melee trying to get it back. It is a good and very pleasing blend of inventive dance patterns with clear, frank pantomime.

"The Ring and the Book," adapted from Robert Browning's story and set to Vincent d'Indy's Second Symphony, was a more pretentious affair. The story, unfolding in the Pope's mind as he reviews the case and passes judgment, is complicated and could hardly help getting out of hand in spots. But it was amazingly clear and well done for all that. Arlene Panish was a lovely Pompilia and, with Jack Kauflin as Caponsacchi (the young priest who rescued her from her sadistic husband, the Count), danced a duet of great beauty. Lloyd Katz gave a powerful performance as the Count and the mood of old world pageantry and drama was well sustained by the company.

"Hollow Men" to Bartok's music, is based on T. S. Eliot's poem, "This Is the End of The World" . . . "Not with a bang but a whimper." Three "Souls," Nira Soslovsky, Billie Kirpich, Arlene Papish, try in vain to help one another in a world where "The Forces" (Jack Kauflin) is driving them, by mechanical rhythms, into chaos. But in the end he, too, falls victim to his own power. Miss Soslovsky and Mr. Kauflin are accompished dancers and did excellent work but "Hollow Men" was more like the many "danced poems" so popular here and was not in Miss Newman's best style.

John Barker and Joyce Trisler in Doris Humphrey's 'Dawn in New York'.
—Stephans

May Newman is an interesting and original choreographer with excellent potentials for growth in dance forms. She is, however, mature in her dramatic sense. Probably her work with great literature has taught her that drama-action grows out of the characters involved and, because she is able to impart her clear concepts of characterization to even the least experienced of her group, she produces drama that is live, convincing and powerful. If this comes from teaching English, more of our dancers and choreographers should try it!

At the YMHA Sophie Maslow and Company and Anna Sokolow's Theater Dance Company shared a particularly interesting presentation. It is some time since we have seen Miss Maslow's work and it is our loss for she is a choreographer of powerful capabilities. Her "Manhattan Suite" in the form of Pre-

lude, Nocturne and Rondo, to syncopated rhythms played by Joseph Liebling, was a fresh, lively composition of inventive, sometimes brilliant, group combinations. The musical forms and dance patterns were well blended and the dancers were competent, buoyantly free and sure. Alvin Schulman did some outstanding work and the whole was very pleasing indeed.

In "Anniversary"—a remembrance of the Warsaw Ghetto—Miss Maslow has created one of the most stirring dramatic works of the season and Bernardo Segall's music was a noble part of it. The approach is fairly literal and could easily have been lost in the sentimental theme, but Miss Maslow's great taste, strong, clear dance phrases and the deep sincerity of each one of her excellent dancers, took it beyond one specific group honoring its dead. It became all Mankind transcending tragic ruin — a profoundly moving experience. Miss Maslov danced the leading role with quiet strength. Alvin Schulman and Sheldon Ossosky showed powerful capabilities, but Beatrice Steckler was extraordinary, a vibrant, crackling flame of unquenchable courage. The sets by Charles Hyman were very effective and the costumes by Anna Johnstone, eminently right for the mood and movements.

Anna Sokolow's contribution was "Poem," to music by Scriabin, which had its premiere at the Brooklyn Academy of Music last February and was reviewed in March issue of Dancing Star. A few changes have been made including new costumes for the girls which

Valerie Bettis and Duncan Noble.
—Stephan

are only a little better than the first ones. The Theater Dance Group, however, has grown in poise and unity of conception, especially the four male dancers. A sense of yearning, almost too deep to express, fulfillment and continued search is projected more clearly than before. It has some of the qualities of a Dali painting, strange, desolate but beautiful.

Miss Sokolow is one of our ablest choreographers and it is a great pleasure to hear that she will be choreographic chief of the New York City Opera Company this Fall and that the

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Theater Dance Group will form the nucleus of the ballet. At present Miss Sokolow and her group are in Mexico City to open a six weeks course and give a series of performances. In early summer, she will be guest-teacher at the Connecticut College of Dance and her group will perform there. Later, they will appear at Ted Shawn's dance series at Jacob's Pilolw.

Harry Belafonte and his company of twenty, including the dancers Mary Hinkson and Alvin Ailey, appeared at the Brooklyn Academy of Music in a new presentation, "Sing Man, Sing!" Mr. Belafonte, as we all know, is a highly talented singer, actor (who hasn't thrilled to his recordings?) and he has an extraordinarily charming personality. With Jay Richard Kennedy, he wrote the music, lyrics, book, produced and staged the show and plays in almost every scene. It's a big undertaking — too big. "Sing Man, Sing!" is not strong enough to use well Mr. Belafonte's great abilities.

Not much time was given to pure dance but Walter Nick's choreography was fresh, vibrant and rich. Whether in the "hot" Mambos of the wedding scene or the deeply moving, powerful scene of "Creation" where Adam cries out for Eve, or the breath-taking beauty of "Eden Was Like This," Mary Hinkson and Alvin Ailey danced brilliantly.

Valerie Bettis gave a thoroughly entertaining performance at the Y M H A. With Duncan Noble, J. C. McCord, Robert Lindgren and Beverly Bozeman.

"Circa '56," a new work with the entire company, is a pleasant syncopated opus to Stravinsky's music and highly suggestive of a circus with its swagger, danger and intrigue.

"The Desperate Heart" is a beautiful creation which never palls. Based on a poem by John Malcolm Brinnin and set to stirring music by Bernardo Segall, it grows in stature each year.

"Domino Furioso" was the excitement of the evening. In Commedia Dell'Arte form, Miss Bettis, as Narrator, was overwhelming. Her dancing is lovely, her personality sparkling and the wit of gesture and inflection as she reads the lines of the very amusing script by Br. Brinnin, was an utter delight. A complicated mix-up, with moments of beauty, tragedy and good theatrical hokum — it all ends triumphantly, and particularly triumphantly for Valerie. She is a first-rate dancer and so she is not too proud to give good theater, too.

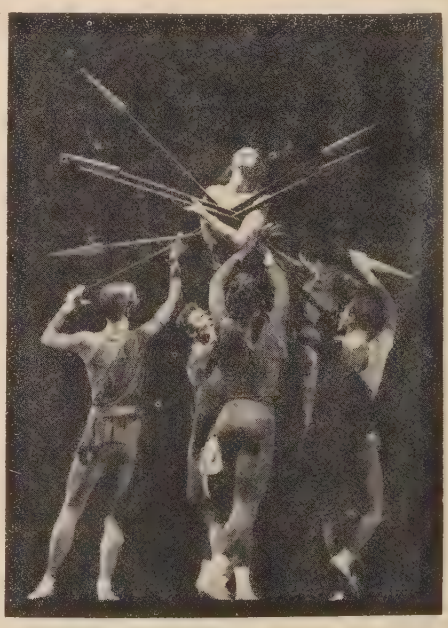
Beverly Bozeman is talented and beautiful and Duncan Noble and J. C. McCord and Robert Lindgren are very able dancers.

But who couldn't dance to Bernardo Segall's music?

The Julliard School of Music presented its annual Dance Festival in six performances. Jose Limon and his Dance Company with Pauline Koner gave two new works and one old. The Julliard Dance Theater Company, under Doris Humphrey's direction, also gave two new works and one old favorite.

Mr. Limón's company opened the series with his "Symphony for Strings" to music by William Shuman which was first given at the Connecticut College School of Dance in their 1955 Festival. In three movements — Molto agitato ed energico, Larghissimo and Presto—this sprightly, almost singing composition with wide technical range and brilliant precision, dazzles and charms every time it is given.

"Theater Piece, No. 2," choreographed by Doris Humphrey, was seen for the first time, "a Concerto for Light, Movement, Sound and Voice," to music by Otto Luening. The score, as well as the voices and sound-effects, were heard through electronic tape recordings and the work was danced by Miss Humphrey's and Mr. Limon's companies combined.



Melisa Nicolaides and group in King's' Heart'. **—Stephan**

It is a strange, not always clear, but definitely fascinating work. The first movement "In The Beginning" shows Man's elemental recognition of light, sound, movement and awe at his ability to use them which soon grows into "Ritual," the second movement. Mr. Limon was superb as the Magician with a group of male dancers reverently propitiating their gods and making magic. But the original sincerity soon becomes lost in the personal, trivial, dishonest. In the third movement "Satire from the Theater" came the genius Betty Jones as a contortionist preoccupied with admiration of her own ability, Lavinia Nielson as a sentimental Lieder singer of unintelligible words with inappropriate gestures, Pauline Koner and Lucas Hoving acting blasé, in the drawing-room Drama — once one was perfect and hilariously funny. Finally ensued a "Poem of Praise" with song, narration, poetry, music and dance — blending in one joyous vision of a brave new world. This finished work was a [illegible] of the [illegible] of the dance [illegible] of [illegible] and [illegible] [illegible] [illegible]

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Patricia Christopher and Anna Friedland. I saw Miss Nicolaides, a very able dancer and a beautiful, buxom gal. She has more abandon than majesty but the boys seemed to like her that way. Amid flashing spears, flailing swords, with royal banners flying and vows to the death for their queen, they marched off to victory the blare of Stanley Wolf's music. It was good theater.

Miss Humphrey's revival "The Race of Life," choreographed in 1934 to music by Vivian Fine, is based on a series of of James Thurber drawings of a "family in their race towards life's goal." It is just as fresh and funny now as at its premiere which I saw twenty years ago. The vicissitudes of the Mother trying to make Father get ahead and protecting

'Sure glad you're a dance teacher, now I'll be able to practice my Mambo.'

Sonny from the lure of the Beautiful Stranger and from the Rotarian fellowship of the Indians in their handsame bright-red union-suits and bristling feathers, is a theme that will never cease to delight.

Miss Humphrey's chief work of this season "Dawn in New York," to Hunter Johnson's "Concerto for Piano and Chamber Orchestra," is based on two poems by Garcia Lorca:

"Dawn" — The New York dawn has
four columns of mud
and a hurricane of black
doves . . . "

and from "Ballad of the Little Square"

"What signs of Spring
do you hold in your hand?
A rose of blood
and a white lily."

Miss Humphrey's great mastery of sensitive, lyrical phrasing of movements was never seen to better advantage. The dull hopelessness of the workers plodding through one more day, harried beyond endurance by the flashing black doves — the harpies of care, fear, worry — built to great dramatic force; but the power and the beauty was in the duet of the young man and the girl "in white with a rose of blood — the signs of Spring." John Barker and Joan Trissler were exquisite. The music, the costumes, the growth of the idea and the excellent staging made a masterpiece, one of Miss Humphrey's greatest.

The Juillard Dance Theater and the Jose Limon Dance Company, both under the guiding care of Doris Humphrey, have made a brilliant contribution this season. The ideas were well chosen and excellently expessed, the costumes by Pauline Lawrence and William Sherman (and his sets for "Dawn") were expert interpretations of mood and movement.

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THE AZUMA KABUKI DANCERS AND MUSICIANS

The first thing one must appreciate in regard to the entire mode of Kabuki buyo (dance-drama) is that it is not solely dance and/or music. Kabuki is Kabuki, and we cannot, as the English misnomer for this distinguished group pretends to achieve, separate the elements of mime, dance, music, and speech. Kabuki is nothing if it is not an age-old and highly refined amalgamation of these arts which are more often than not performed and judged individually in the Occident.

There is something else which we must consider if we are to do justice in experiencing and discussing this exotic and poetic form of theatre: Kabuki appeared late in the development of Japanese stage-art. It is very often called the "popular" theatre of Japan since it emerged along with an essentially middle class society as a revolt against what some believe to have been an exaggerated refinement of the earlier Noh drama.

Whereas the Noh drama, like Greek drama and particularly the works of Aeschylus, was devoted to suggestive reality, diety, and subsequently universality and given to simplicity of stagecraft, Kabuki, more like the theatre of the Elizabethans, tended to be realistic and related to commonplace superstition and daily events; while a new stress was placed upon matters of scenery and costuming. The principle qualities of the Kabuki were questionable — a great tendency towards a reported immoral use of, first, young women and then, when women were banned from the stage, of young men who took female roles just as they did in the Elizabethan theatre. Thus the area of vulgarity was broad in the initial development of the form. Then even young men were banned from the stage, resulting in the Yara (adult) Kabuki, which enriched its presentations with music and the inclusion of better dramatic materials, costumes and scenery to compensate for the relative absence of more sensational and debasing elements.

From this basis Kabuki developed into a popular, though ordinarily highly artistic, performing art — drawing from the rich historical tradition of Japanese theatre for its various elements; Kagura, Noh, Kyogen (cosmic drama) and Ayatsuri (Doll drama).

The Kabaki theatre has three outstanding forms: historical plays (jidaimons), plays of domestic life (sewamono), and dance drama (Kabuki buyo). The Azuma Kabuki Dancers and Musicians represent the Kabuki buyo — one of the numerous groups of its sort in Japan — the company headed by Tokuho Azuma IV has been selected to bring the art of Kabuki to the entire Occidental world.

Just why an art of the Orient is capable of exciting the population of the Occident in such vast numbers is a mystery in the face of the old dogma which suggests that the whole basis of thinking and artistic expession is at odds between the East and West. And though the Japanese may look upon the Noh drama as being obscure and insufficiently concrete to be explicable in the theatre of the people, it seems to the American theatre-goer that the work of the Azuma Kabuki Theater is far more subtle and poetic that almost anything one could call the playfare of the popular theater of this nation. Yet American and European audiences have been unlimited in their admiration and active response to this company.

Whether it be the gorgeous and exotic costumes, novel and effective basic scenery strangeness of gestures and

Shasai Fujima and Yukiko Azuma at the make-up table.

movements, unfamliar music or merely a simple attraction to something totally different and strange — people everywhere have responded fully, breaking all so-called artistic barriers of communication

Featured performers in the San Francisco performances at the Curran Theatre were Tokuha Azuma, Tsurunosuke Bando (from the Grand Kabuki Theatre), Tomoaki Fujima, and Shusai Fujima. Katsuaburo Kineya was listed as musical director; Mussaya Fujima as director and choreographer.

The program opened with a type of theatre-ritual which thenceforth was typical of the humble and detached manner of the performers. "Kojo (Greetings") served to introduce each of the five principals, with Vmesuke Onoe acting as Master of Ceremony. The title could not be better selected, for this Greetings and the entire scope of the program contained an essentially ceremonial or ritualistic quality. This essence gave to one the feeling that this, indeed, is what all primal theatre was in the period of its commencement, that in such ritual is found the birthplace of all the performing arts.

Acclaimed during the first American season of the Azuma Company, "Shakkyo" (Lion Dance) was repeated with Tsurunosuke Bando as the Father Lion and Shusai Fujima as the Cub. The work is adapted from an early Noh Drama, and tends to possess what seems to be an entirely abstract approach to its subject — not only in movement, but in setting and costumes as well. And because this writer is inclined to believe this dance more perfectly represents the idiom of classical Japanese dance-drama than anything else on the program, it serves as a fine criterion for judging the breadth and purpose of the program as a whole.

In watching the unfolding of the technical and idiomatic qualities of Kabuki buyo, one wishes to characterize it with terms such as dance-music counterpoint, sustained gesture, meticulous detail and control, an ignoring of mime in place of which a highly natural physical symbolism is employed, a complex simplicity of overt material and, finally, a concept of movement-energy which does not depend upon overt animation in order to be fully dynamic.

The dance is a continual ritual, intent upon what might be called a "racial memory" — devoid of excess or superficial decoration and exposition. The

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process of performance, the technique, is in no manner separated from the content; means and end are one and the same. Thus ideally one does not feel the presence of the sort of tour de force technical exploits which we face in much Occidental ballet. The performers' technique is their art — for their technique is their art's significance. These artists who consistently impress one with their greatness, have grown up in a family tradition of the Kabuki, and their training from childhood has given them utter finesse. One is overwhelmed by the intention with which they control their legs and move their feet, their arms, hands and facial muscles. These faces do not arbitrarily assume dramatic expressions like those of the actor. They seem, instead, to move with a knowledge of a choreographic design just as their hands and feet do. For those who believe that dance depends upon a great deal of flitting around, complex foot work and acrobatics, that dramatic communication in the dance depends upon the obviousness of mimetic gestures or that facial plasticity is mere histrionics, the Azum Kabuki Theatre proves a great many stale and dogmatic notions absolutely foundationless.

In the second work of the program "Fujimusume" (Wisteria Maiden) we saw magnificent Tokuho Azuma in a solo role for the first time. And though her appeal is endless, it is pleasant to note that the "stars" of this company have little in common with those of our star system: they heighten works but they do not in the least dominate either the medium or our attention. The opus itself seems of more modern vintage than the Lion Dance. Its accent upon mime is more pronounced, its general presentation more "romantic" if we may fittingly employ such a term here. Of particular interest was the organic use of costuming which gave rise, in one instance, to the use of a sleeve as a cup of wine. Though the dance was performed by women alone and though the men's roles (not always performed by actual men) are strong in accent, Wisteria Maiden gave me the impression that the technique of the Kabuki is not truly gendered: grace, control and delicacy being a universal principle.

"Momiji Gari" (The Witch Among the Maple Leaves) was the first major dance-drama, featuring a group of five men and women as well as a typical example of female impersonation by Tsurunosuke Bando as Princess Sarashina and the Witch of Mt. Togakushi. Here a work involving speech, dance, song and music tells its basic story in terms sometimes abstract and sometimes mimetic, founding its narrative intent upon a type of dramatic progress typical of the subtle aesthetic distance of the Japanese. Employing age-old symbolical gestures of the fan and the hands, portraying the various natural and supernatural situations of the pretext in broad configurations of dance and gesture, the plot substance of this major work emerges out of a consistent and thorough amalgamation of those arts generally performed separately in our culture. Unlike the Western notions of dance-mime, in which the design and performer works directly and consistently towards the clear communication of the specific and concrete, the idiom of "Momiji Gari" places the stress upon the working out of ritual forms which the concrete element of the plot dimly suggest. The accent, we might say, in this perfect example of the "popular" Japanese theatre, is placed upon that racial preoccupation with ritualistic suggestion and interplay and not cold, clear and narrative communication. In this way, as always, the impression of reality is the greater.

The second section of the program involved two works "Fukitori-Tsuma" (The Would-Be Flute Player Seeks a Wife) and "Minzoku Buyo" (Folk Dances) which do not fit well into the best possible examples of fine Kabuki buyo. The first, despite its many fine comical qualities, cannot truly be accepted as a Noh Kyogen (comic drama). Even as the program states, the work is a 20th century adaptation by Kanemon Fujima. Its overt mime and directness of slapstick is

Katsusaburo Kineya, musical director.

a contradiction of what seems to be the fundamental mode of Kabuki expression. And one wonders if a bit of revising was not undertaken for Western consumption. The Folk Dances are, again, outside the central intents of Kabuki—acting more often than not as display pieces. In the two duets we were certainly struck by the purely technical achievements of the dancers but also disturbed by what seemed to be a petty sytlization of a folk idiom. In the humorous solo we were struck again by Haruyo Azuma's comic gifts, but suspicious of most of the American musical comedy gimmicks.

"Kasane" (A Sure Heavenly Retribution) is a tightly constructed trio dance-drama likely of middle vintage. Like Witch Among the Maple Leaves, it demonstrated the fuller dramatic potential of Kabuki. The general dramatic structure was on the whole more related to drama as we know it in the Occident, most of the movement directed towards a swift outlining of the plot. Yet with the greater dramatic purpose, the ritualistic stress was also intensified, and the process of plot and emotion was still fully related to an insight other than that which our Western world usually associates with the theatre.

One tries, then, to look upon Kabuki Buyo according to its own terms; to praise it when it achieves greatness according to these terms and to criticize it when it departs from its intent or does not seem to succeed according to its own standards. We cannot look upon it as a form like or unlike the theatre which we traditionally know; we can only enjoy its ability to reach us despite its differences.

To this writer the major work of the program fololwed the second intermis- →

'Ocho" ancient court days.

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sion and was not printed in the program. It involved a warrior who has fought his way through the camp of the enemy in order, in the face of national defeat, to bid his loved one farewell. An enemy interrupts a magnificent and abstract fan-duet of the lovers. An exciting and complex struggle results in which the woman is accidentally and fatally wounded and, finally, the lover is slain. They die together.

Though this particular work involves some questionable material, some mime which is more than necessarily pointed, an embrace and a heavy and gross death for the principal male dancer, the design of the whole is amazing for its abstract realization of feeling and situation: the love duet is fantastic for its sustained control and depth of suggestive emotions, the battle, in contrast, is a complete fulfillment of rapid full-bodied movement and conflict, the death of the loved one is entirely gripping in its subtlety and simplicity. And whether old or new, the work is great Kabuki buyo and great theatre in any tradition. In their vibrant roles of loved one and warrior, Tokuho Azuma and Tomoaki Fujima fulfilled their distinguished titles of greatness.

It remains only to say that with this splendid company of dancers, the fitting lighting of Dale Wasserman; the costumes of Seison Maeda and Kiyokata Kaburagi, the decor by Motohiro Nagasaka as well as the excellent musicianship of Katsusaburo Kineya and his musicians added up to an exceptionally great evening in the exotic theatre — an experience which broadened our theatrical perspectives and gave us cause for a more searching and open insight into the dance of our own Occidental culture.

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HERODIAS' DAUGHTER'S DANCE

Eleanore Flaig investigates the Salomé legend and the artists who have kept it alive for 2000 years.

(The Second of Two Parts)

At the close of 1905, Dresden rocked under the impact of Richard Strauss' music-drama, *Salomé,* with Marie Wittich in the title rôle. Here at last stood Wilde's princess in apotheosis, slimmed to a German libretto by Hedwig Lachman, clothed in the miasmic glitter of the Straussian score. And again it was Germany, "where the cult of the unnatural . . . had made its greatest strides," that discerned the intrinsic art value of the subject. Enthusiastic over *Salomé's* European fanfare, Conried of the Metropolitan Opera could not resist introducing the flower of evil to America. He chose Geraldine Farrar to create the role. She declined. Olive Fremstad accepted. It is doubtful whether the annals of the Met record any première to rival that of January 22, 1907, when Strauss' "musical hurricane" left the audience virtually galvanized. Of course, the press fired rounds of invective. Krehbiel, of the *New York Tribune* declared, "The reviewer should be an embodied conscience stung into righteous fury by the moral stench with which *Salomé* fills the nostrils of humanity." Such was the uproar that the Opera and Real Estate Company threatened cancellation of his lease if Conried persisted in presenting the work. It seems that the incident which clinched *Salomé's* exile from the Met was the kiss bestowed "with enormously veracious fervor" on the severed head of John. Fremstad performed the feat almost in the footlights, so overloading realism.

Meanwhile, Massenet's opera, *Hérodiade,* founded on Flaubert's tale, had been pursuing a career of

→

no particular distinction. Due, no doubt, to a non-rapacious heroine who killed herself for love of John, *Hérodiade* never attained the notoriety of its successor. Partially revamped after its Brussels premiere (1881), it had a Parisian hearing, without success. In 1903 a revival took place at the Gaîté with Emma Calvé as Salomé. The next year Covent Garden brought it out under the title *Salomé*, "certain details" having been altered for British consumption and its locale transferred to Ethiopia!

Although Mary Garden essayed "Strauss's shocker" at the Manhattan Opera the year after its unblest American debut, nearly three decades passed before it was revived at the Metropolitan with Hjalmar Ljüngberg succeeded to [illegible] Marjorie Lawrence who, like Garden, had popularized Strauss and *Hérodiade* both here and abroad. Again, in 1934, the Bulgarian Ljuba Welitch, brought the [illegible] to the Met. Also from [illegible] has [illegible] Jeritza [illegible] *New* [illegible] rôle at Covent Garden [illegible] of British [illegible] opus. [illegible] rejected substitutes for [illegible] proof of their [illegible] "caused ochre on both sides of the [illegible] Vanny's interpretation heralded [illegible] sensuousness of movement and [illegible] succeeded in this latter [illegible] seasoned believer, and beside these subtleties Garden's terpsichorean bursts seem elementary.

During the era of Salomé-consciousness the theme pursued parallel careers in various theatrical media (not forgetting the sole movie version as late as 1923, with the Russian star, Alla Nazimova, moving against exotic Beardsley settings). Americans in particular, wrung the subject dry. The year of Fremstad's *coup* at the Metropolitan, Loie Fuller tried her hand at the seductress in Paris. The vehicle, titled *La Tragédie de Salomé*, was after a poem by Robert d'Humières.

with musical setting by Florent Schmitt. This was Loie's second attempt at the rôle, her first having been in 1895 in a pantomime by Armand Sylvestre and Charles Henry Meltzer, at the Comédie Parisienne. Concurrently, in 1907, her American rival, Maud Allan, was touring Europe in a Wilde-inspired two-part version: the Dance of Seduction and Vision of Salomé. New Yorkers saw its revival at Carnegie Hall in 1910. Another to join the ranks of dancing Salomés was the vaudeville headliner, Gertrude Hoffman, who arranged the first season of Ballet Russe at the Winter Garden. Yet no interpretation of the period caused

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critics to dip their pens in blood. From a theatrical standpoint the theme can be nothing but hazardous, especially in the dance medium where it may too easily veer into melodrama, if not outright burlesque. Indeed, its success rested upon the hairline between near and absolute art in performance, décor, and music. And for one such success there were a dozen Salomés to serve up the obvious and tawdry. Not content with the interlude that brought Herod to heel, they revived that companion-piece of the Middle Ages, the Dance with the Charger. On every hand in the early 1900's the public beheld gruesome papier mâché heads of the Baptist on platters, being emoted over by sirens too often reminiscent of Mack Sennett odalisques.

In Paris, Ida Rubenstein aspired to play Wilde's *Salomé* in its entirety; but she also tangled with the censors and had to content herself with the Dance of the Seven Veils, arranged for her by Fokine, to Glazounov's music. Seeing her portrayal, Serge Diaghileff immediately signed her to appear as Cleopatra in his ballet of that title. Furthermore, having been intrigued by *La Tragédie de Salomé* as presented by Fuller, he adapted it for the Ballet Russe in 1912, with Karsavina in the leading rôle. Yet for all its elaborate staging, it failed to achieve the success of other works in the Diaghileff repertoire. After this effort to glorify it as a terpsichorean extravaganza, Salomé's legend remained a dead issue until our contemporary dancers resurrected it with gratifying attempts at more subjective treatment. Young Mia Slavenska won high honors in 1936 at the International Dance Festival with her profound Salomé, torn by inner conflict—just as three years before, Ruth Sorel's concept had carried off the prize at the Warsaw Dance Contest. The most recent — and abstract — portrayal of Salomé-in-dance was that of Martha Graham, who has based her version on Mallarmé's poem (in form of a dialogue between the princess and her old nurse), to Hindemith's music.

In reviewing the genesis of the Salomé theme, some interesting thought-facets have caught the light. Artur Michel, the late dance historian, basing his doubts on the customs obtaining in the society of

Salomé's time, has questioned the veracity of the whole story. He cites the fact that, as a Judean princess, tradition would have forbidden her dancing before a mixed assembly at a banquet, the prerogative, in that era, of paid entertainers. (And here he has a point. The only record of public dance exhibitions by Hebrew women are Biblical references to the triumphal choral dances in which they went forth to honor returning warriors, or to celebrate some victory. Such were the dances of Miriam, of Judith, and Jepthath's daughter.) Michel further suggests the improbability that Salomé ever pronounced before Herod the words which put John to death. The *raison d'être* of her reputed dance he believes to have been confused with a murder tale of the antique world, mentioned by Seneca. Its heroine was the mistress of Flaminius, a Roman governor. After urging him to imprison a man who had insulted her, she subsequently danced at a banquet given for the governor's officers . . . so seductively, it seems, that her lover granted her request for the prisoner's head. As for attributing the act to Salomé, Michel adds, " . . . after St. Mark, followed soon by St. Luke and St. Matthew, had accepted it in his Gospel, the later

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Christians considered it to be revealed scripture . . . " He further substantiates his belief by pointing out that Flavius Josephus, a historian of the period, failed to mention this headline incident, reporting merely that John was sent to Machaerus a prisoner, "and was there put to death." Origen, a Greek Father of the Church, goes a step beyond Michel by lifting Salomé's performance to the realm of pure metaphysics. Here he saw an allegory, "the dance of that evil opinion which dances with the world of generation and pleases its ruler (Herod), and so kills the prophetic life . . . " True, in the course of centuries some fantastic concepts have attached to the Salomé legend, rendering it both unstable and incongruous; but that it has no foundation in fact is a point open to controversy.

Intrigued by Herodias and her daughter, the early ecclesiastics did a deal of speculation, chiefly about the latter and her performance, which they

variously imagined. Juvencus (4th century) had Salomé accompany her hip-swinging by a song. (A passage in an ancient translation of the Bible says merely that she "vaulted.") That denouncer of dancing, St. Ambrose of Milan, held her up as a lurid example of what the vile practice could do. He also permitted himself a word-picture of the temptress in action, of how she " . . . unveiled the limbs of her body with lascivious movements . . . Her eyes were seductive, she contorted her neck and shook her hair." A century later, Peter Chrysologus went overboard and had her perform a *danse du ventre,* " . . . her body so flexible as if freed of all joints, and her viscera in artful motion"—an exhibition that remained standard for 400 years. Flaubert himself, prior to the acrobatic dénouement he arranged for her in *Hérodiade,* decreed that she indulge in this same stomach-dance. The Salomé of Lloyd Douglas' *Big Fisherman,* clad only in some pearls, sapphires and rubies, began her solo with a profound curtsy to the Tetrarch. Then, " . . . snapping her castanets, pirouetted into a reckless gambado."

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As well grant the impossibility of conclusions regarding this historic performance. Sensuous it certainly would have been; but the idea of a Judean princess engaged in a vulgar street-dance at her stepfather's court is less than convincing. Still more preposterous is the picture of a royal contortionist tumbling before her equals. If indeed Salomé danced before Herod (as the Bible states), and especially if she was the lustful princess Wilde made her, one may be sure her performance whispered the old, subtle persuasions of the East. So Wilde grazed the truth when he bade her perform a veil dance—the only possible *artistic* solution. It need not assault the intelligence to presume certain rapports between her solo and the Dance of the Bee, once indigenous to the bazaars, a pantomimic manipulation, removal, and rearrangement of draperies in which a bee is supposedly caught, wherein might lie the essence of a *Rubaiyat*.

On the whole, religious encyclopedias and Biblical commentaries tend to ignore her whose vicarious crime has echoed down the corridors of the ages. She is commonly disposed of as "step-daughter of Herod Antipas" or "daughter of Herodias." Even the *Britannica* says, "She is probably the 'damsel' (whose name is not given) mentioned in connection with the death of John the Baptist." It is a singular fact that the evangelists never used the name Salomé. She was known either as Herodias or Herodias' daughter. For many years, thanks to Origen (185?-?254 A.D.), a dual identity existed between Salomé and her mother. And, since Herodias was herself a dancer, this merging of egos produced historical confusion. Not until several centuries after Origen's death did Salomé receive her name at the hands of another church father, Isidore of Palisium.

Yet how much more tenacious, more credible, is legend than fact! Perhaps history has done well to heap no statistics here. Who can believe in the twice-married Salomé, mother and matron of Chalcis? Who cares to? The real Salomé is the jewelled form of Desire, kissing her victim's mouth on the terrace of Machaerus under the mourning moon, while Herod trembles for his oath. ——————o——————

(Reprinted from Counterpoint magazine)

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RECITAL TIME

★ Glenna Bell Moenning presented Starlet Dancerama, June 1st and 3rd at the Montgomery Theatre in San Jose, Calif.

★ The Mason-Kahn Dance Review was held June 2nd & 3rd at the M.H. Stanley School Auditorium in Lafayette, Calif. Director was Gloria Maddock.

★ The Eleanor Edson Recital was held June 10th at the Berkeley Little Theatre, in Berkeley.

★ Annamay Bowman's recital was June 8-9 at the San Jose Civic Auditorium.

★ The Florelle Batsford recital was June 3rd at the Paris Theatre in Oakland.

★ Carol Chambers held a recital May 27 at the Roosevelt Jr. High School Auditorium in Richmond.

★ Amy Powell Reilly Studios held its 'Dance Review of '56' at Nourse Auditorium, June 17th.

★ The Luva Stratton Recital was held at the Montgomery Theatre, June 19th in San Jose.

NATIONAL SMOOTH DANCERS TO HOLD CONVENTION

Headquarters for the 6th Annual Convention of the National Smooth Dancers, Inc., on Sept. 1 through the 3rd will be the Knickerbocker Hotel in Hollywood. The Los Angeles Chapter will be hosts.

L.A. Chapter President, Victor Zeller and Convention Chairman, Sara Shaffer, predict the event will be an outstanding success. In all, eight Chapters will participate, with the ninth, Santa Monica, receiving its Charter in a special ceremony.

Elimination Dance Contests in Waltz, Foxtrot, and Latin, for Club members, will be held Saturday and Sunday afternoon. Winners will compete for the NSD Championship at the Grand Ball on Sunday evening, Sept. 2nd.

The Queen will be presented at the Coronation Ball Saturday night. On Monday morning their will be a Brunch and Travel Party, at which time awards and achievement recognition will be presented. This will mark the end of events.

Gertrude Edwards Jory (left) of Detroit Michigan, conducted a Refresher Course for children in the Cecchetti Graded System, at the Arita Lee Dance Studio in Meadville, Pa. The studio is celebrating its Silver Anniversary year.

—Reed McCaskey—

DMA NEW YORK CONVENTION

The New York Normal School will be held at the Hotel Roosevelt Aug. 13 thru the 17th and is open to all dance teachers and their assistants. Faculty is as follows: Olga Ziceva, Ballet; Helyn R. Flanagan, Tap; Elmer Warner, Acrobatics; Adelaide Courtney, Ballroom; Gertrude Edwards Jory, Ballet; Jane Dodge Modern Jazz; Beverly Bithel, Children's Dances; Mary O'Moore, Methods & Problems of Dance Education, and Nona Schurman, Principals of Dance Teaching.

The New York Convention will be Aug. 19 thru the 25th and is open to DMA members and their assistants only. Faculty includes: Patricia Bowman, Ballet; Jack Stanly, Tap; Boris Romanoff, Character; Danny Hoctor, Tap; Gene Rollins, Afro-Cuban; Ruth Barnes, Children's Dances; Roberta Fera, Tap; Joe Piro, Ballroom; Val Escott, Ballroom; Thomas Armour, Ballet; Gerald Cummins, Tap; John Plaza, Adagio & Acrobatics; Emmamae Horn Children's Dances; Edith Royal, Modern Jazz & Tap; Mary Ferguson, Novelty; Louise Burns, Tap; Floretta Baylin, Tap and John Clancy, Ballroom.

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The 'Tailored Tapsters' from the Winton & Diane Dance Studio in Inglewood, Calif., recently took part in the school's 3rd Annual Recital, a benefit for the American Cancer Society.. Winton & Diane were a professional dance team for eighteen years before entering the teaching business.

Editor's Note: The following is a letter sent to all members of the Associated Dance Teachers of Southern California, March 11, 1956

PRICE RECOMMENDATION COMMITTEE REPORT

We believe one obligation of our organization is to offer sound business principles to its members. Other teachers and organizations will look to us for leadership in the future if we make the following recommendations now.

This is a price minimum recommendation for class and private lessons. Before we state them, may we put your mind at ease. No one person or organization can enforce any set charge for lessons. It is merely a recommendation. Some fine teachers will be charging below the minimum and many will be charging above our minimum recommendations as they are at present.

The guiding minimum price range is set up for the average business conditions as they exist today. We feel that adoption of these new prices will afford the present day dancing teacher a chance to make a reasonable living.

We find that the average dancing teacher is charging almost the same price they did ten years ago. In the meantime, salaries of other professions, the cost of living, and rents have increased far beyond all anticipation. Our survey shows, with present day costs, that fair and just minimum prices should be as follows for downtown or highly specialized schools:

1 hour class, once per week, $10 to $12 per month
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½ hr. private (children or beg. specialty) one per week - $17 per month
½ hr. adcance private (specialty) one per week - - - - $20 per month
½ hr. private lesson should average twice the price of a 1 hour class.

MAKING THE CHANGE

One of the most difficult decisions to make is to make any change in prices. Fear must be dispelled. There are five practical ways to make the change.

PLAN NO. 1

Make your change gradually by telling your present students that they can continue at the same old rate for one term of lessons. If they are regular, your term can be either 3 months, 6 months, or 9 months, but no longer than 1 year. Make new rates effective **immediately** to all new students.

PLAN NO. 2

Post the new rates and start charging them immediately, providing you issue a reasonable statement about your costs being much higher.

PLAN NO. 3

Announce that your price change will take place in the near future and set a time. Always change your price raise in the middle of the term, approximately March 1st or November 1st.

DANCING CAVALCADE

Hotel del Coronado once again will be the locale for San Diego's annual ballroom dancing championships when the National Smooth Dancers San Diego Chapter conduct their Dancing Cavalcade of 1956, in the Crown Ballroom on June 30th.

Competition will be in Waltz, Foxtrot Rumba and Tango. The southland's outstanding dancers will compete for divisional titles and all-around championship.

Finalists have been selected in a series of preliminary events held in San Diego ballrooms and night spots.

Added to this year's Cavalcade will be a junior demonstration division where by a corps of teenage ballroom dancers will share the spotlight with Cavalcade contestants. Juniors will dance the Waltz and Rumba. Music will be furnished by the Danny Hale and Larry Flores orchestras.

The tournament will be conducted by the Dancing Cavalcade staff under the direction of Bearl Bennett, Program Director.

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PLAN NO. 4

By all means, if you are opening a new school or a new branch, start with the new price minimums immediately.

PLAN NO. 5

Separate your teaching styles and start charging $7.50 per month for one 45-minute period once per week for one subject only. This is the equal of $10 per month for 1 hour once per week.

VARIATIONS

Encourage pupils to pay by the month or term. Those desiring to pay for just one lesson at a time should pay 50c more per lesson on private or class lessons.

FAMILY RATES

When the first child in the family is taking one lesson per week at $8 per month, the second in the family should receive a 25% saving: Total rate for both children $14.00 per month.

Under the foregoing class lesson rates, semi-private lesson rates should be half-way between the cost of class and private lessons. Each person should pay $11 or $12 per month.

Two students would be entitled to a half-hour of instruction.
Three students would have 40 minutes.
Four or more are entitled to 50 minutes or one hour.

All semi-private groups should be geared to give the teacher a total of at least $6 per half hour or $10 per hour minimum.

Let's all give serious consideration toward immediate adoption of a new raise in prices to give ourselves a fair profit on our livelihood.

This is ONE way to attract more MEN into the dance teaching profession.

NEWS BRIEFS. . . .

♦ The Raoul Pause School of Ballet in Oakland, Calif., is holding its annual Summer Session July 9th to Aug. 31st. Guest teacher will be Mia Slavenska.

♦ Taina Elg and Alexis Smith, two film stars who keep up their daily dance practice, were official hostesses for Michel Panaieff when the Panaieff Ballet Center gave its second annual ball at the Hollywood Athletic Club on May 26.

♦ The National Smooth Dancers crowned Louise Kemp Queen of its Golden Gate Chapter at a ball held at the Sir Francis Drake Hotel in San Francisco. Also honored was Judge Clayton Horn who was presented with his honorary membership in the NSD.

♦ The Baker Dancers of Montebello, Calif., recently finished a busy two-week session entertaining the following organizations: Disabled Veterans, Sawtelle, Spastic Children's Benefit, Los Angeles, Jewish Welfare Show, Cecchetti Society, Barker Bros. Auditorium, Handicapped Children and Adults of Montebello and Hi Neighbor Week. Charley and Margaret Baker are climaxing their 25th dancing and teaching anniversary this year.

♦ Danny Hoctor is conducting a special Summer Tap Session at Rehearsal Center Studios in N.Y.City July 17th to Aug. 24th. For further information write to P.O.Box 289, Radio City Sta. N.Y. 19.

♦ The Jack Stanly School of Dance is holding its 17th Annual Summer Normal School June 18—Aug. 31. For additional information write: Jack Stanly, 1658 Broadway, N.Y.19.

♦ The Contemporary Dancers of San Francisco will be seen July 1st in another monthly concert of Modern dance at 1725 Washington St., A premiere performance of abstract dances titled 'A handful of Darkness, A Handful of Light' with James Croshaw, Glenna Shaw, and Frank Garcia will be a feature of the program. The dance-drama 'A Season in Hell' based on the poem-cycle of Arthur Rimbaud will be repeated. The 'Four-chambered Heart' based on the legend of St. Joan, features Glenna Shaw and J Marks.

♦ Al Gilbert is conducting special Summer Teachers' sessions during July and August. For exact dates write to Al Gilbert, P.O. Box 36479, Hollywood, Calif.

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A Children's Couple Tap Routine for 4 to 6 year-olds.

by AL GILBERT

MUSIC: "Sweet Sue", 4 Bar Intro, 1 Cho. Especially arranged to: STEPPING TONES RECORD #28, Second Section of "A" Side.

NOTE: This is a couple's routine, for boys and girls preferably, but can be done by girls together. As curtain rises, boys and girls are paired up facing each other, downstage foot ready to go. The following are the boys steps, girls do counterpart, unless otherwise stated.

MEAS.	CT.	TERM
		STEP ONE (BOYS)
1	1	Toe back L (both hands on both hips)
	2	Step L " " " " "
	3	Toe back R " " " " "
	4	Step R " " " " "
2	5	Clap hands
	6	Hit partner's R hand with R hand
	7	Clap hands
	8	Hit partner's L hand with L hand
3	1	Clap hands
	2	Hit both partner's hands
	3	Clap hands
	4	Hit both thighs
4	5	Drop L heel
	6	Drop R heel
	7	Drop L heel
	8	Drop R heel
		(5-8 done in boogie fashion)
5-8		Repeat Meas. 1-4.
		STEP TWO (Take hands with partner)
9	1	Tap L heel to L
	2	Step L together
	3	Tap R heel to R
	4	Step R together
10	5	Step L to side L
	6	Dig R to L
	7	Step R to side R
	8	Dig L to R
11	1	Step L to side L
	2	Step R to L
	3	Step L to side L
	4	Dig R to L
12	5-8	Reverse Meas. 11
13-16		Repeat Meas. 9-12

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-An Al Gilbert routine. P.O. Box 36479, Hollywood 36, Calif.-

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STEP THREE

17	1	Jump back feet together (away from each other)
	2	Clap hands
	3	Jump back feet together
	4	Clap hands
18	5	Drop L heel
	6	Drop R heel
	7	Drop L heel
	8	Drop R heel
		(5-8 done in Boogie style)
19,20	1-8	Repeat Meas. 13, 14 jumping towards each other
21-24		Repeat Meas. 13-16

STEP FOUR

25,26	1-8	Repeat Meas. 2,3 (Patticake - facing partner)
27,28	1-8	Repeat Meas. 2,3 (Patticake - both facing audience as if patticaking with audience, instead of each other.)
29	1,2	Walk L to L beginning to turn L
	3,4	Walk R, continue to turn L
30	5,6	Walk L continuing to turn
	7,8	Walk R continuing to turn
		(Meas. 29,30 is one L turn, hands up at sides in hallelujah fashion)
31	1	Clap hands
	2	Hit partner's R hand with R hand
	3	Clap hands
	4	Hit partner's L hand with L hand
32	5	Clap hands
	6	Hit both partner's hands
	7	Leaving hands there, bend heads forward, looking at audience, almost cheek to cheek.
	8	Hold

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